where man's capabilities might begin to operate in the way of art, and it is the duty and the privilege of the latter to take it up, and so continue it. "Art itself is nature," as Shakspeare says; as nature, on the other hand, might be called the art of the Supreme Artist. Art is nature wrought in the alembic of the mind, and reproduced in brick, and stone, and wood; and the beauty of artistic creations is designed to have the same salutary influence upon the mind as the stream, the meadow, and the grove.

I have seen it remarked, that to some nations taste is denied,—which may be true, as nations might be pointed to in whose works or remains it would be impossible to trace the footsteps of the beautiful. This, however, cannot be said of ours. England, as I said before, had her independent school of architecture. Why may she not again? Are the fountains of design exhausted? Is thought spent? Have Jones, Wren, and Chambers, worn out design and invention? To create is unquestionably the province of all the fine arts. If the power to create is exhausted, the art is defunct. Let its death be registered. Let the next paper on the subject in these pages be its funeral requiem. But he has meanly estimated the resources of nature, and of genius—her pupil and high priest, who would reply to these questions in the affirmative. Architecture can no more perish than poetry: they are alike indestructible: it is not in their nature to die: both have their resources in the human heart, and while that is unfathomed their immortality remains. The wish to create, to produce the unique, is instinctive in the human mind; and, though weak in many, in a chosen few it is ever active, while the power to gratify it is inherent also. By our improvement in physical and constructive science, the advantages of modern machinery, and the increase of natural materials adapted to building, we have means of outstripping all past achievement,—of producing grander effects, more magnificent forms and combinations, than ever embellished any ancient city. Never, in some respects, had the architect better opportunity,—never had he such abundance of elements for the realization of the beautiful put into his hand. All he wants is the power to use them; judgment to point out the right track; and courage to pursue it. The credit due to the inventor of styles can never be his. Indeed, the arts arose so naturally and gradually out of circumstances, that but little merit of the kind probably ever belonged to an individual. But there is still work for the very highest faculties of mind. Invention itself need not lie dormant in applying ancient architecture to our purposes; and, in applying it with our increased constructive resources, we may vie with Rome itself. The Greek architecture, for its own purposes,—that is to say, temple architecture,—is above criticism, at least at present, but its application by the Romans and moderns, at any period, is what we need not shrink from emulating. In the manifold materials which have come down to us, there are, I am convinced, graces yet slumbering undisturbed, that but await the call of genius to come forth. In adopting any ancient or foreign style, we need not enter into its character as peculiar to the time and country of its origin, but merely use its elementary principles with the same regard to our wants that its inventors paid to theirs. The modifications which we are called upon to make of ancient architecture, is nothing more than what would have been found amongst the Greeks themselves, had their circumstances so far changed, or had new conditions arisen. Let us be their genuine successors, and make the same application of their principles that they would themselves, were they to live again, and exercise their art in the present country and time.

The architecture of the Greeks, like its poetry and sculpture, bears exquisite traces of the creative faculty. It is the production of a people that spent a greater portion of their time in the free air, under the blue vault of heaven, in intimate communion with nature, than we, in our northern damps, may devote,—who studied nature, not only in the midst of the most beautiful scenery, in a most genial climate, but in an age of great literary developement. Of Greek art "the Graces rocked the cradle, and Love taught her to speak." The Greeks were far more susceptible of impressions of the senses than the Romans, who were less given to the poetic contemplation of nature and the idealizing of her works. The Roman genius spoke more in colossal magnificence than in exquisite forms of beauty, like their predecessors and masters; but the architecture of the Greeks is a version of nature characterized by all the elegance and grace which they in everything displayed. Of architecture so formed, so high-born, we cannot have too high a hope. The writer of this essay cannot divest his mind of the impression that, notwithstanding all the praise lavished on it, the Greek architecture has never been duly appreciated, or had its capabilities of answering our modern purposes fully understood; consequently, that its beauties are but partially revealed, that there are untold parts yet to come, veins of beauty not yet explored, which, when called into play, will lead to results different from, and superior to, anything that now exist. The Italians have done wonders, but greater things, he suspects, remain to be done, and may be achieved by us, if we work in the right spirit.

Our duty, in reference to the antique architecture, is thoroughly to investigate its principles, and to naturalize it in our own country, and these can both be done. But, sure I am, that its truthful and constant adaptation to new wants will result in the constant development of new beauties. New circumstances and conditions—the inevitable changes in the economy of mankind, will ever, while it conforms itself to them, extract from it new treasures of expression and power; and unique and happy combinations, beyond anything yet unveiled, may result, under a favourable concurrence of circumstances, from a natural and truthful manner of treating it. Besides, there are advantages in the materials or elements themselves. Whilst using a medium of expression in itself so transcendent, the designer may, as is said in the case of some languages, be carried, as it were, beyond his own horizon, and convey more to the heart of the spectator than he intended, exciting ideas beyond what he sought to embody in the design, which will again lead on to other and more brilliant imaginings.

With such views, I do not participate in that feeling of hopelessness relative to the future destiny of architecture in England expressed by some, nor agree with others, who, in the choice of a style, would give up the classic styles, and adopt some Romanesque version of them. The latter I would not agree to, even in favour of our native architecture. However proud of this last—however extensive may become its readoption in future—the classic styles in England will never be abandoned. There are those who would as soon pluck out an eye! As soon should we give up the literature as the architecture of the ancients. We are proud of Milton and Shakspeare; but who has dreamt of parting with Homer and Virgil? Instead of taking up some foreign modification, let us take up the pure styles themselves, and work out our own version of them.* Samuel Huggins.

THE COMPETITION QUESTION.

You have blown the trumpet, Sir, and the blast has been heard; nay more, has been responded to, and by whom? the very power I foretold. Time, and plenty to boot, was given the "Institute" for arraying its forces, for dragging out and putting in order its rusty arms. But still the "lion slept;" and, like the lazy bird, it has lost the early worm. The Architectural Association prepared themselves as a "body of reserve," to allow the elder members to lead the "forlorn hope;" and it now remains for them to *storm* the breaches. That their assault will be a successful one, there can be no doubt; let them proceed with singleness of heart, and the victory is certain. Many thanks to you, Sir, for this state of things. You have raised the banner, put yourself forward, and have gained the support of your readers.

The following copy of a letter, received in reply to a request for particulars respecting the proposed new church at Hawes, is so different from the majority, that I am induced to send it you for insertion in The Builder, convinced that you will willingly give publicity to a fair-looking example:—

"Hawes, Yorkshire.

"Agreeably to your request, I send you particulars respecting our proposed new church at Hawes.

Hawes is a small market town situated in the upper part of Wensley Dale, in an exposed and hilly country.

1. The stone is of an excellent description, about 1¼ mile from Hawes; easy to quarry, and, as it is given, the only cost will be the getting, which may be 3d. per load (or if at so much per yard, 6d).

2. Flags may be got two miles off, at about 1s. per yard.

3. The free stone probably will have to be brought 12 or 13 miles, about 3d. per foot.

4. The slate will have to come from Kendal, 28 miles (half the distance by rail), 50s. per ton; and will cover about 33 yards.

5. Plastering costs about 3d. per yard.

6. Lathing, about 1d. per yard.

7. Walling, from 10d. to 1s. per yard.

8. The wood will have to come 15 or 16 miles.

9. A place for an organ.

Perhaps the church may have to be enlarged at some future time.

We intend applying to the "Incorporated" and the "Ripon Diocesan" Church Building Societies; they require the seats to be a certain width, &c., which you may learn by their respective reports. I have not got any by me, but doubtless they may be easily procured in ....

Thomas Lodge.

P.S. The usual commission will be given to the one whose design is selected; but no premium to any other. Plans to be forwarded on or before the 15th December, according to the advertisement."

Contrast the above, Sir, with that received from Bradford, respecting the new workhouse, and then you will duly estimate the difference.

W. W.

One correspondent suggests,—"That the selection of designs should not be made by the building committees who advertise for them, and that a society should be formed in London for this special purpose, with suitable accommodation provided for the reception and exhibition of designs, and having a secretary who will undertake the management of the society's business. The society to be formed of the principal members of the profession residing in London and elsewhere, who shall be invited to co-operate in this plan for the protection of their junior brethren and the maintenance of their rights, and to put an end to the shameful system of partial dealing which encourages evil and shuts the door against true merit."

ENGINEERING REMUNERATION UNDER HEALTH BILL.

In several towns the Public Health Bill is being gradually introduced. At Croydon, Taunton, Warwick, Worcester, and Carmarthen, local boards of health have been appointed. In the first-mentioned towns officers have been elected,—at Worcester the appointment of engineer has been postponed.

At Warwick and Carmarthen the local boards have advertised for plans for the water supply, drainages, house improvements, &c.; and in the former town, a premium of 50*l.* has been offered for the most approved plans for carrying out the entire works contemplated under the Health Bill, and which will probably cost from 18,000*l.* to 20,000*l.*, and yet they have the modesty to invite parties to design works to this amount, and receive, *if successful*, the *munificent* sum of 50*l.* for compensation, or about ½ per pent. on the estimated outlay. Why this sum would not even cover the expenses of the preliminary inquiry, with the inspector at 3*l.* 3*s.* per day, and his and other expenses attending it, while the more important works, the practical plans and the details, requiring even greater engineering ability and skill than the preliminary inquiry, are to be rewarded with the paltry sum above named.

What engineer of standing and talent would undertake such works on such terms? Surely

* To be continued.

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